

University of Wales Trinity Saint David



2019-20

HPMF5007

Module Title: ADAPTATION

Module Code: HPMF5007

20 Credit Module

Thursday 13.00-16.00

Lecture Room: TL12

Teaching is by seminar and tutorial

Seminar 13.00-15.00; tutorial 15.00-16.00

Module Coordinator: Dr Matt Jones

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SYLLABUS

This module will introduce students to theories of adaptation, to include: the concept of fidelity, intertextuality, audience response, issues of high and low culture, and cultural appropriation. The variety of forms that adaptations can take between different media will also be examined, to include literary and film texts. The formal, ideological and commercial factors underpinning film adaptations will be addressed, along with the critical evaluation of adaptations made from one medium to another.

Students should prepare for the classes by reading the original source texts, and watching the adaptations scheduled for seminars. You will be encouraged to draw upon other adaptations beyond those discussed in classes, and to look at different forms that these adaptations can take. These can include graphic novels, videogames and comics in some instances. You will not be limited to the essential texts for your assessment for the module, so can focus upon the areas that interest you most.

Students will also create their own adaptation as part of the assessment for the module, so skills in screenwriting will be developed.

AIMS

- To engage students critically with the history, theory and practice of adaptation.
- To enable students to create their own adaptations of literary texts into visual media.

LEARNING OUTCOMES

By the end of this module students should be able to:

- create a script for an adaptation of a literary text into a visual media;
- critically evaluate the historical and theoretical frameworks surrounding the practice and reception of film adaptations;
- critically engage with specific case studies, demonstrating the ideological and commercial forces at play as an 'original' text undergoes transformation or a number of transformations.

TRANSFERABLE SKILLS

Note-taking, giving presentations, research skills, writing essays, communication, evaluative and analytical skills. Recognition of formal techniques involved in the construction of visual media texts.

MODULE EVALUATION

At the end of the module you will be asked to complete a module evaluation form. Please refer to the learning outcomes when making your evaluation.

TIMETABLE

The course is taught over a six-week period, starting in week one of semester two. Each seminar will last for two hours, to be followed by a one-hour tutorial.

READING LIST

Module Code	HPMF5007
Module Title	Adaptation
Classification	Reading List entry
Essential	Corrigan, T. (ed.) (2011) <i>Film and Literature: An Introduction and Reader</i> . Oxon: Routledge.
Essential	Stam, R. and Raengo, A. (eds.) (2008) <i>Literature and Film: A Guide to the Theory and Practice of Film Adaptation</i> . Oxford: Wiley Blackwell.
Further	Bloore, P. (2012) <i>The Screenplay Business: Managing Creativity and the Film Industry</i> . Oxon: Routledge.
Further	Cartmell, D. and Whelehan I. (eds.) (2007) <i>The Cambridge Companion to Literature on Screen</i> . Cambridge: Cambridge University Press.
Further	Cartmell, D. and Whelehan I. (2010) <i>Screen Adaptation: Impure Cinema</i> . Basingstoke: Palgrave.
Further	Carroll, R. (ed.) (2009) <i>Adaptation in Contemporary Culture: Textual Infidelities</i> . London: Continuum.
Further	Elliott, K. (2009) <i>Rethinking the Novel / Film Debate</i> . Cambridge: Cambridge University Press.
Further	Field, S. (2007) <i>The Screenwriter's Workbook</i> . New York: Dell.
Further	Geraghty, C. (2007) <i>Now a Major Motion Picture: Film Adaptation, Literature and Drama</i> . London: Rowman and Littlefield.
Further	MacCabe, C., Murray, K. and Warner, R. (eds.) (2011) <i>True to the Spirit: Film Adaptation and the Question of Fidelity</i> . Oxford: Oxford University Press.
Further	Murray, S. (2013) <i>The Adaptation Industry: The Cultural Economy of Contemporary Literature Adaptation</i> . Oxon: Routledge.
Further	Sanders, J. (2015) <i>Adaptation and Appropriation (The New Critical Idiom)</i> . Oxon: Routledge.
Further	Stam, R. and Raengo, A. (eds.) (2007) <i>A Companion to Literature and Film</i> . Oxford: Wiley-Blackwell.

Journals

Adaptation: The Journal of Literature on Screen Studies

Cinema Journal

Historical Journal of Film, Radio and Television

Quarterly Review of Film and Video

Screen

Sight and Sound

Websites

www.afi.com

www.bfi.org.uk

www.imdb.com

ESSENTIAL FILM TEXTS:

The Shining (Kubrick, 1980)

Goodfellas (Scorsese, 1990)

Fight Club (Fincher, 1999)

Macbeth (Kurzel, 2015)

All DVDs are available in the library.

ESSENTIAL SOURCE TEXTS:

King, S. (2011), *The Shining*. London: Hodder

Pileggi, N. (2010) *Wiseguy*. New York: Pocket Books.

Palahniuk, C. (1997) *Fight Club*. London: Vintage.

Shakespeare, W. (2015) *Macbeth*. London: Arden Shakespeare.

Students will be directed to appropriate online resources over the course of the module. Students should also use the library catalogue to source texts relevant to the study of individual films and filmmakers.

COURSE OUTLINE

Seminar/Workshop	
1 (16 Jan)	Introduction
2 (23 Jan)	<i>The Shining</i> (Kubrick, 1980)
3 (30 Jan)	Recap of <i>The Shining</i> ; Portfolio workshop session (1)
4 (6 Feb)	<i>Goodfellas</i> (Scorsese, 1990)
5 (13 Feb)	Recap of <i>Goodfellas</i> ; Portfolio workshop session (2)
6 (20 Feb)	Portfolio Review – Group Discussion and Feedback
(24-28 Feb)	READING WEEK
7 (5 Mar)	<i>Fight Club</i> (Fincher, 1999)
8 (12 Mar)	Recap of <i>Fight Club</i> ; Portfolio workshop session (3)
9 (19 Mar)	<i>Macbeth</i> (Kurzel, 2015)
10 (26 Mar)	Recap of <i>Macbeth</i> ; Final Portfolio Review

Note: Each seminar will last for two hours, followed by a one-hour tutorial period.

Tutorials are intended to support to students with the development and production of portfolios and are to be arranged in advance between the tutor and the student.

LEVEL 5 ASSESSMENT SPECIFICATION

Module:	Adaptation		
Module code:	HPMF5007	Contribution to Overall Module Assessment (%):	100
Lecturer:	MJ	Internal Verifier:	BA
Assignment Title:	Assessment 1: Adaptation Portfolio	Word count (or equivalent):	Portfolio equivalent to 5000 words
Submission deadline:	Fri 24th April 2020	Return date of provisional marks & written feedback:	Fri 22nd May 2020
Submission method:	All written assessments, where practical and possible, must be submitted via Turnitin unless otherwise instructed by the Lecturer. (Please DO NOT put this assessment specification into Turnitin or it will match many similarities with other students' submissions.) Late submission of the assessment will result in a late penalty mark. Penalties for late submission: Up to one week late, maximum mark of 40%. Over one week late, 0%. Only the Extenuating Circumstances Panel may approve a change to submission dates.		
Academic honesty / referencing:	Academic honesty is required. In the main body of your submission you must give credit to authors on whose research and ideas your work is based. Append to your submission a reference list that indicates the books, articles, etc. that you have used, cited or quoted in order to complete this assessment.		

Module Learning Outcomes (from module syllabus)

- create a script for an adaptation of a literary text into a visual media;
- critically evaluate the historical and theoretical frameworks surrounding the practice and reception of film adaptations;
- critically engage with specific case studies, demonstrating the ideological and commercial forces at play as an 'original' text undergoes transformation or a number of transformations.

TASK DESCRIPTION

ASSESSMENT

Coursework 100%

Portfolio (100%) (to the equivalent of 5,000 words).

To comprise three pieces of work:

- The formal analysis and critical evaluation of a selected adaptation.
- The correctly formatted adaptation of a selected text for visual media.
- The comparative analysis of two or more adaptations of the same source text.

Assignment due: Friday 24th April 2020

You must avoid using the same texts and examples or the same subject matter in your two assignments.

All written work must be produced in a Microsoft Word compatible document or PDF and submitted via Moodle.

Please ensure that for the 'adaptation of a selected text' (portfolio item 2) that you submit **a copy of the selected text along with your adaptation in order that the adaptation process is fully visible.**

Work should be double spaced, page numbered, and fully referenced according to the university's Harvard Referencing Guide. Your module code, assessment number, and student number should be visible.

Filmographies and bibliographies must be included in the submission of all written work.

A word count should be supplied at the end of your work, which should not include filmographies and bibliographies.

Scripts should be correctly formatted; if you are using Celtx then ensure that the file is provided in a PDF version.

GUIDANCE FOR STUDENTS IN THE COMPLETION OF TASKS

NOTE: The guidance offered below is linked to the five generic assessment criteria on the module marking proformer.

A full rubric for the assessment criteria related to this assessment and level of study can be found on the Film and Media Moodle homepage.

1. Engagement with Research

Your work must be informed and supported by scholarly material that is *relevant* to and *focused* on the task(s) set. You should provide evidence that you have accessed an appropriate *range* of sources, which may be academic, governmental and industrial; these sources may include academic journal articles, textbooks, current news articles, organisational documents, and websites. You should consider the *credibility* of your sources; academic journals are normally highly credible sources while websites require careful consideration/selection and should be used sparingly. Any sources you use should be current and up-to-date, mostly published within the last five years or so, though seminal/important works in the field may be older. You must provide *evidence* of your research/own reading throughout your work, using a suitable referencing system, including in-text citations in the main body of your work and a reference list at the end of your work.

Guidance specific to this assessment: *You need to demonstrate your ability to engage with literature skills by using relevant and focused scholarly materials from an appropriate range of current and/or seminal sources, evaluating the credibility of these sources, and ensure that your work is properly referenced.*

2. Knowledge and Understanding Skills

At level 5, you should be able to demonstrate: sound knowledge and critical understanding of the well-established concepts and principles of the subject area and the way in which those principles have developed; knowledge of the main methods of enquiry in the discipline. *Knowledge* relates to the facts, information and skills you have acquired through your learning. You demonstrate your *understanding* by interpreting the meaning of the facts and information (knowledge). This means that you need to select and include in your work the concepts, techniques, models, theories, etc. appropriate to the task(s) set. You should be able to explain the theories, concepts, etc. meaningfully to show your understanding. Your mark/grade will also depend upon the *extent* to which you demonstrate your knowledge and understanding.

Guidance specific to this assessment: *You need to demonstrate your knowledge and understanding of the main theoretical discourses behind adaptation.*

3. Cognitive and Intellectual Skills

You should be able to critically analyse information, and propose solutions to problems arising from that analysis, including the critical evaluation of the appropriateness of different approaches to solving problems. Your work must contain evidence of logical, analytical thinking, evaluation and synthesis. For example, to examine and break information down into parts, make inferences, compile, compare and contrast information. This means not just describing what! But also justifying: Why? How? When? Who? Where? At what cost? At all times, you must provide justification/evidence for your arguments and judgements. Evidence that you have reflected upon the ideas of others within the subject area is crucial to you providing a reasoned and informed debate within your work. Furthermore, you should

provide evidence that you are able to make sound judgements and convincing arguments using data and concepts, with an understanding of the limits of knowledge, and how this influences analyses and interpretations. Sound, valid conclusions are necessary and must be derived from the content of your work. Where relevant, alternative solutions and recommendations may be proposed.

Guidance specific to this assessment: *You need to demonstrate cognitive and intellectual skills through the critical analysis of the broad principles underlying the adapted and source text(s) you have chosen, presenting coherent arguments supported by a range of credible scholarly materials.*

4. Practical Skills

At level 5, you should be able to use/deploy a range of established techniques within the discipline, and apply underlying concepts and principles outside the context in which they were first studied, including, where appropriate, the application of those principles in an employment context. You should be able to demonstrate how the subject-related concepts and ideas relate to real world situations and/or a particular context. How do they work in practice? You will deploy models, methods, techniques, and/or theories, in that context, to assess current situations, perhaps to formulate plans or solutions to solve problems, or to create artefacts, some of which may be creative. This is likely to involve, for instance, the use of real world artefacts, examples and cases, the application of a model within an organisation and/or benchmarking one theory or organisation against others based on stated criteria. You should show awareness of the limitations of concepts and theories when applied in particular contexts.

Guidance specific to this assessment: *You need to demonstrate practical skills through the close, critical and formal analysis of the adapted and source text(s) you have chosen, forming a connection between your analysis and your main theoretical arguments. You need to demonstrate essay writing and scriptwriting skills and effective resource management.*

5. Transferable Skills for Life and Professional Practice

Your work must provide evidence of the qualities and transferable skills necessary for employment requiring the exercise of personal responsibility and decision-making. This includes demonstrating: professional development to advance existing skills and acquire new competences that will enable you to assume significant responsibility within organisations; that you can initiate and complete tasks and procedures, whether individually and/or collaboratively; that you can use appropriate media to effectively communicate information, arguments and analysis in a variety of forms to specialist and non-specialist audiences; fluency of expression; clarity and effectiveness in presentation and organisation. Work should be coherent and well-structured in presentation and organisation.

Guidance specific to this assessment: *You must provide evidence of the qualities and transferable skills appropriate to the task, demonstrating a professional attitude, providing clear and well-structured material and managing your time effectively.*

Feedback

Feedback is an essential part of all education and training programmes. It helps learners to maximise their potential at different stages of training, raise their awareness of strengths and areas for improvement, and identify actions to be taken to improve performance.

Feedback can be seen as informal (for example in day-to-day encounters between teachers and students or trainees, between peers or between colleagues) or formal (for example as part of written or clinical assessment). However, there is no sharp dividing line between assessment and teaching in the area of giving feedback on learning. Feedback is part of the overall dialogue or interaction between teacher and learner, not a one-way communication.

During your studies you will therefore receive feedback in many ways, including the following:

- Dialogue between teachers and students in formal classes
- Direct questions and responses from teachers inside and outside formal classes
- Email correspondence between teachers and students
- Interactions between students and teachers using the module message board on Moodle
- Informal comments and responses to pitches and presentations in classes
- Comments and annotations added to written submissions, such as essays and reflective journals
- Formal written feedback in response to assignments recorded on the summative assessment module feedback forms – see the final page of this booklet.

You will have the opportunity to discuss your feedback with your module tutor. Feedback will be returned within twenty working days of submission.